CANADIAN
MOVING PICTURE
DIGEST

Vol. 19, No. 5. TORONTO 2, CANADA June 4th, 1927

1927-1928

— it will go down into history as

"THE YEAR OF THE BIG PARADE AND BEN-HUR"

"It's great to be an M-G-M exhibitor"

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

A MESSAGE FROM THE HEART!

Read it! Remember it!

METRO-Goldwyn-Mayer now concludes in California
THE most inspiring gathering of its history.
UNITED we stand, gentlemen,
TO do the Great Things in this business!
OF one mind—
OF one heart—
TO ever and again take the forward strides—
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THAT this Young Blood that you have watched
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WE have the stars! the product! the resources!
BACKED by an unconquerable spirit!
WE'RE for you—you're for us!

Now and Forever!

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Three P.D.C. Hits

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A superb story of love and noble sacrifice.

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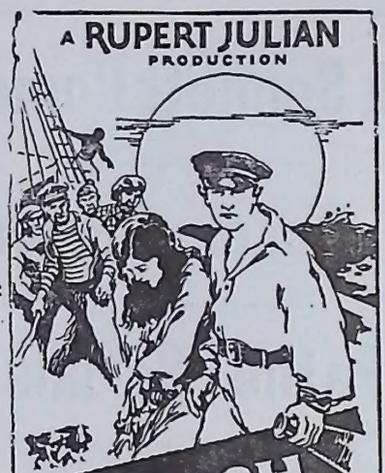
A RUPERT JULIAN PRODUCTION



The BRITISH CLIPPER

AN EPIC ROMANCE OF THE SEA

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JUNIOR COGHLAN
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Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto
New York Office
45 West 45th Street

RAY LEWIS
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Official Organ of the M.P.T.O. of Canada
Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481

Vol. 19, No. 5. TORONTO, CANADA June 4th, 1927

The President

RAY LEWIS

THERE is very little more which can be said in connection with the statements I have already made leading up to possible events at Columbus, Ohio.

The yearly convention gives one a chance to look back and see what has been accomplished; and what is possible of accomplishment through a meeting of all clans in convention.

For many years, assemblies of this kind have been marked with conflict. This is not the time to discuss this angle, but nevertheless exhibitors from across the U.S. from Canada, who have attended the yearly conventions, have come away no wiser than when they started out; and many have registered a vow that this is the last time they would spend good money to hear a lot of arguments.

It is true that a convention should be a place for the expression of grievances, but it is also true that at all of the conventions I have attended; and various other meetings where different interests have been represented, the undercurrent has been, not one of construction, but a watching of the other fellow, a blocking process so that no particular group could get what they were after.

No one appeared to know exactly what the other fellow was after. Those who were in the scrap knew, but they did not tell anyone, we had to do a lot of guessing; and in our guessing we found that a great many of the fights were just staged without the opposing forces having anything to gain, the motive being a desire to stop the controlling interests, for whatever power there was in the M. P. T. O. A. organization, this was being controlled by the group which was holding on.

In looking the situation squarely in the eye, one must admit that while the fight for control was bitterest, with strong forces, personalities arrayed against each other, the M. P. T. O. A. looked as if it might get somewhere, might become a power. But after certain interests withdrew through business affiliations, or developments, the M. P. T. O. A. started to sag, no one was interested enough to keep the fight going; and when there isn't enough interest to fight, there is nothing worth fighting over.

The M. P. T. O. A. must have been a force, or the personalities arrayed against each other would not have been so eager to hold their own, or to acquire power.

Outside of a few Utopians on the order of myself, no one was fighting for God and Independence, except as it effected the individual exhibitor.

If you live to get out of the centre of a good fight, you begin to get a better angle of it; and wonder what you were doing in the middle of it; and what the scrap was about. Looking at the many bouts which took place in the M. P. T. O. A. ringside, I see now that there was something as "rotten" in the M. P. T. O. A.'s Denmark as there was in the Denmark which Hamlet talked about; and of which he said, "It smells to heaven."

I am thinking as I look back, of Al Steffes. I used to think he was a terrible pest, a "roughneck" that blew into the convention like a stick of dynamite, and with but one purpose, to "make trouble." In ruminating over past events I don't know what Al Steffes really wanted to do, he never appeared to have a definite plan, other than preventing the "controlling group" from again getting control, from blocking their moves whether they were constructive or otherwise. Perhaps Steffes knew it was no use trying to introduce a new line of development under existing conditions, that the best move was to "kill" a few off, after the style of Moses in travelling to the Promised Land, you remember the Moses stunt, he wandered for forty years until the old fanatics died off, and then with the new material, the Youth of his band, he headed for The Promised Land.

Steffes may have been imbued with the Mosaic vision. I am inclined to give him the benefit of the doubt, and also inclined to take this way of publicly acknowledging a good fighter. If I had as much sense, when Steffes was fighting at the conventions, as I have now, perhaps I would not have put him on my black list as a "disturber extraordinary." Steffes, if you happen to read this analysis of yourself, take it from me, that in the intervening years in which I have not seen you, but only remember you, I have discovered that there was a real "kick" in your kicking, and that you are a power which the M. P. T. O. A. organization could have used to their advantage.

However, the past is past, regardless of the fact that philosophers say it is the substance which makes our present. In those days we could not see the producer-distributor exhibitor, other than a menace. To-day he has developed into a prodigious reality, a necessity. To-day exhibitors, who were opposed to the very idea of an affiliation which included producing-distributing exhibitors, to-day these same exhibitors are producing-distributing exhibitors through an active participation in this field, or through mergers.

(Continued on Next Page)

EDITORIAL

(Continued from Previous Page)

Will the exhibitors say of these men who have organized them, who have fought with them and for them, that they have no place in an exhibitors' association, that they are a menace?

And finding these men eligible through past associations, will the exhibitors say that William Fox, Carl Laemmle, the Warner Bros., and any other producing-distributing exhibitors are not eligible for membership in the M. P. T. O. A.? Will they discredit the statements of these men who say that they must build theatres in order to protect their interests, even though these theatres may conflict with a member's territory?

Finding these men eligible, will the M. P. T. O. A. exclude Marcus Loew, Adolph Zukor and any other producing-distributing exhibitors from becoming members of its association because they are absorbing territories, because they constitute opposition of a formidable type?

Throughout the entire fabric of exhibitor and exhibitor relationship you will find competition and opposition. You exhibitors who belong to state organizations, how many fights have been staged in your midst because one little exhibitor had a grievance against another little exhibitor whom he declared was not playing the game fair, by way of competition?

In Canada we have had exhibitors withdraw from our organization, some have refused to join because they declared themselves for playing a "lone hand," they had experienced the conflicts of competition; and what would be considered ordinary business tactics between two men out to get the business, was considered unfair competition because the exhibitors involved belonged to an association.

We have had during the past year, not only in Canada, but in the United States, some exhibitors drop out of active association participation because business developments had made them subject to suspicion in the eyes of the other members. What has happened to instill doubt where confidence reigned previously? Only a new business affiliation with a producing-distributing unit which owned theatres also.

Let us get down to "rock bottom," as it were. An association of exhibitors which will exclude the producing-distributing exhibitors will fade out of existence, first because threaded throughout the M. P. T. O. A. are exhibitors running theatres for producing-distributing organizations, if anyone cared to make the necessary investigation, and because such a platform is inconsistent.

Power, Money, what both these forces give to each other is what the M. P. T. O. A. wants in order to get it functioning properly.

The exhibitors who own one theatre, or two, or a small chain of theatres are a power unquestionably, more power in many channels than are the so-called bigger fellows, but these will never be able to exercise their power for the good of themselves, nor the Industry in general unless the so-called bigger fellows sit in with them; and give them the advantage of not only their finance and power, but the advantage of the brains which made them grow to the position which they have attained.

There may have been a lot of luck attached to "getting there" in the good old days of our Industry, but the men who have arrived to-day and are holding their own, are not doing it through luck, but because they are "damn clever." I am using "damn" not as a swear word, but as a superlative adjective, one which indicates the kind of cleverness, which understands finance, politics, showmanship, good-fellowship, diplomacy and statesmanship.

If the convention in Columbus starts off with an idea to form a powerful M. P. T. O. A. organization where everybody stops calling names; and begins to realize that they are beset with an army of forces outside of the Industry, organized into a solid front as it were to lead an offensive against the Industry, if the exhibitors will begin to think what such an army can do to them, what they have done and are doing, and what it is costing the Industry in money and man-power to establish an eternal watch, the convention will establish a definite program, from which its workers can be organized for Service.

If the convention excludes the idea of one exhibitors' association regardless of producing and distributing affiliations, then the band who are left with this slate will lead their followers nowhere; and out of this Industry will surely grow an association of American Theatre Owners who will function as an organization for the Motion Picture Industry.

An exhibitors' organization is as necessary to this Industry as the distributors' association now existent. I am suggesting to those who feel the necessity for such a move, not to leave the Columbus Convention without laying the foundation of an all exhibitors' association.

I am suggesting that the Board of Directors be made up of the presidents of the various state organizations, that this Board be elected to represent every state in the United States, that the presidents who have already been elected, to be elected to the National Board of Directors, with vacancies left for states who have not yet had their annual election of officers.

I suggest that no other group be formed, no other committee which will have control, regardless that members will be in office from across the United States. Other organizations can arrange to conduct their business so that members of the Board can meet to do the business scheduled, and the M. P. T. O. A. can function if it will in the same way.

Let each president represent his state organization on all questions, and the majority of votes rule on all questions.

There should be a paid secretary and a legal representative retained for all matters requiring legal jurisdiction.

The various members to pay into their own state organizations the necessary dues.

A fund should be created to take care of the necessary expenses of the National headquarters.

Dues from the big chains of theatres should be apportioned to each state in which the theatres are situated. Every exhibitor, whether he is a paid manager, or an owner should be eligible for membership, and should pay his dues to that state organization in which he is resident.

If the owner of a chain of theatres is resident in New York, the dues from this chain of theatres should not be paid into the New York state organization, but should be divided among those states in which his theatres operate, according to their seating capacity.

There should be a publicity bureau organized for the National association, of which the secretary would be the official head, this secretary to have an assistant to help him handle the publicity of National organization news. No state organization to talk for the National organization save the bureau established at National headquarters.

Local organization should handle all state legislative matters, but the National association should co-operate on issues which arising locally might react upon the whole Industry.

Every state organization should appoint its Arbitration Board of two or three members; and these should co-operate with the Film Boards now in operation on all matters which concern exhibitors and distributors. Where the question involves exhibitor and exhibitor, the exhibitors' board should act alone; and this board should also hear the case of exhibitor vs. distributor before it comes up before the joint Arbitration Board to decide whether the exhibitor has a case for arbitration.

(Continued on Page 12)

Ray Presents

THE National Jubilee Celebration Committee, appointed by the Dominion Government, has prepared a Confederation film, which opens with a picture of the Parliament Buildings and a picture of the Duke of Connaught, followed with some pictures taken in Charlottetown, showing the building and room in which Confederation was first discussed, and then some views of Quebec where the Fathers of Confederation actually made the compact.

The picture is distributed free from all the Universal Exchanges; and exhibitors may secure this timely feature by making immediate application. Showings to take place between June 11th to July 2nd. No distribution after this date.

THE OPENING of the new Famous Players Canadian Corporation theatre, called "The Runnymede," was a social as well as a trade event.

Lieutenant-Governor W. D. Ross, who is a director of the Famous Players, accompanied by Mrs. Ross and party were among the distiguished first-nighters.

Clarence Robson, manager of the Eastern Division of Famous Players, comes in for a special commendation on the splendid manner in which the opening of "The Runnymede" was conducted.

It gives the Industry a splendid presentation, and the house just the right kind of a send-off.

AMONG the guests, including Lieutenant-Governor Ross and Mrs. Ross, were J. P. Bickle, director of the Famous-Players; Mr. and Mrs. J. Hobbs, Mr. and Mrs. W. M. Tilley, Mr. James Baillie, and Capt. and Mrs. Haldenby, who constituted the Governor's party.

The ladies of the Governor's party were presented with beautiful bouquets of roses; and the gowns, flowers, and music, all added to the festivity of the occasion.

THE opening feature was Metro-Goldwyn-Mayer's two big hits, "The Fire Brigade" and "Rookies."

"The Runnymede" has a seating capacity of 1,600. The land, building, and equipment valued at $250,000.

Alderman Ryding ,in making an address, stressed the point that ten years ago Famous Players Canadian Corp., owned but one theatre, and to-day their chain of theatres through control and affiliation number 100 across the Dominion, 95 per cent of the shareholders being Canadians.

THOUSANDS of people assembled around the theatre, police on horseback endeavoring to control the crowds who followed the line of banners for blocks, announcing the opening.

Other guests who enjoyed this gala event were: Mr. Bragg, Mr. Arthur Cohen, Mr. Henry Nathanson, Mr. and Mrs. Harris, Mr. Clarence Robson,of Famous Players; Claire Hague, Universal; Mr. O'Laughlin, Fox; Mr. Jack Arthur, Mr. Tom Daley, Tivoli; Mr. Nelson Shea, Uptown; Mr. Bell, First National; Mr. Hanson, Educational; Mr. Hunter, Famous-Lasky; Mr. and Mrs. Rosenfeld, Columbia; Mr. and Mrs. Sam Fine, B. & F. Circuit; Mr. and Mrs. Bloom, B. & F. Circuit; Mr. and Mrs. Sol Burns, Gus Sun Booking Offices; Mr. Barney Murphy, F. B. O.; Mr. and Mrs. Sam Sternberg, Danforth; Mr. Ed Gilmore, of the Capitol Theatre, Windsor, Ont.

ANNOUNCEMENT has been made that there will be no Amusement Tax charged in Ontario for Diamond Jubilee events staged.

Incidentally what has become of the Amusement Tax in general? When the reduction begins to operate is a question which is very much alive among the theatre owners of our province.

THE Canadian Performing Right Society having lost its appeal, in its case against the Regent Theatre, I wonder how many exhibitors have written the officers of their Music Protective Association in connection with the matter?

And how many exhibitors have written Famous Players Canadian Corp., congratulating them on a victory which means so much financially to every exhibitor in the Dominion of Canada?

A FUND should be created for News Reel Adventurers who perform successfully the magic feats of filming the news events of the world for the screen press of the world.

A prize to the man who registers in film the outstanding event, from an angle of it being exclusive, and most hazardous.

A FUND should be established to take care of these explorers of our screen should they become incapacitated in the pursuit of their duties, the fund to go to the dependents in the event of death.

An International Feat

Captain Charles Lindbergh crossed the Atlantic

In his race to Paris, being Captain, Pilot, and the whole crew of his ship, "The Spirit of St. Louis."

Lindbergh believed that he could do it; and he accomplished a feat which brought him fame internationally.

In sizing up the picture market I knew that there was a place for pictures of merit. I checked up all the fine Independent pictures, going back to "The Miracle Man" and many others, which had won international fame; and the box-office results which accrue from giving the people what they want.

In the analysis I knew that I was taking no chances in presenting the line-up I had in mind under the Columbia banner.

It was a hard fight, but in a market so eager for good material in story, direction, players, I knew I could sell the Columbia proposition, for once started on production, I found that the material, human and otherwise with which to make good pictures, was available; and year by year we have built up our producing facilities until "The Perfect Thirty" is the result.

"The Perfect Thirty" is a Lindbergh feat. It meant an achievement which had to make good in a given time. Like Lindbergh, Columbia's officials have been training for "The Perfect Thirty" for years; and into this group of our 1927-28 product has been placed the achievement, the experience of our entire showmanship.

Here are pictures with but one central idea — *Entertainment.* Let the box-office do the rest of the talking for Columbia.

Joe Brandt

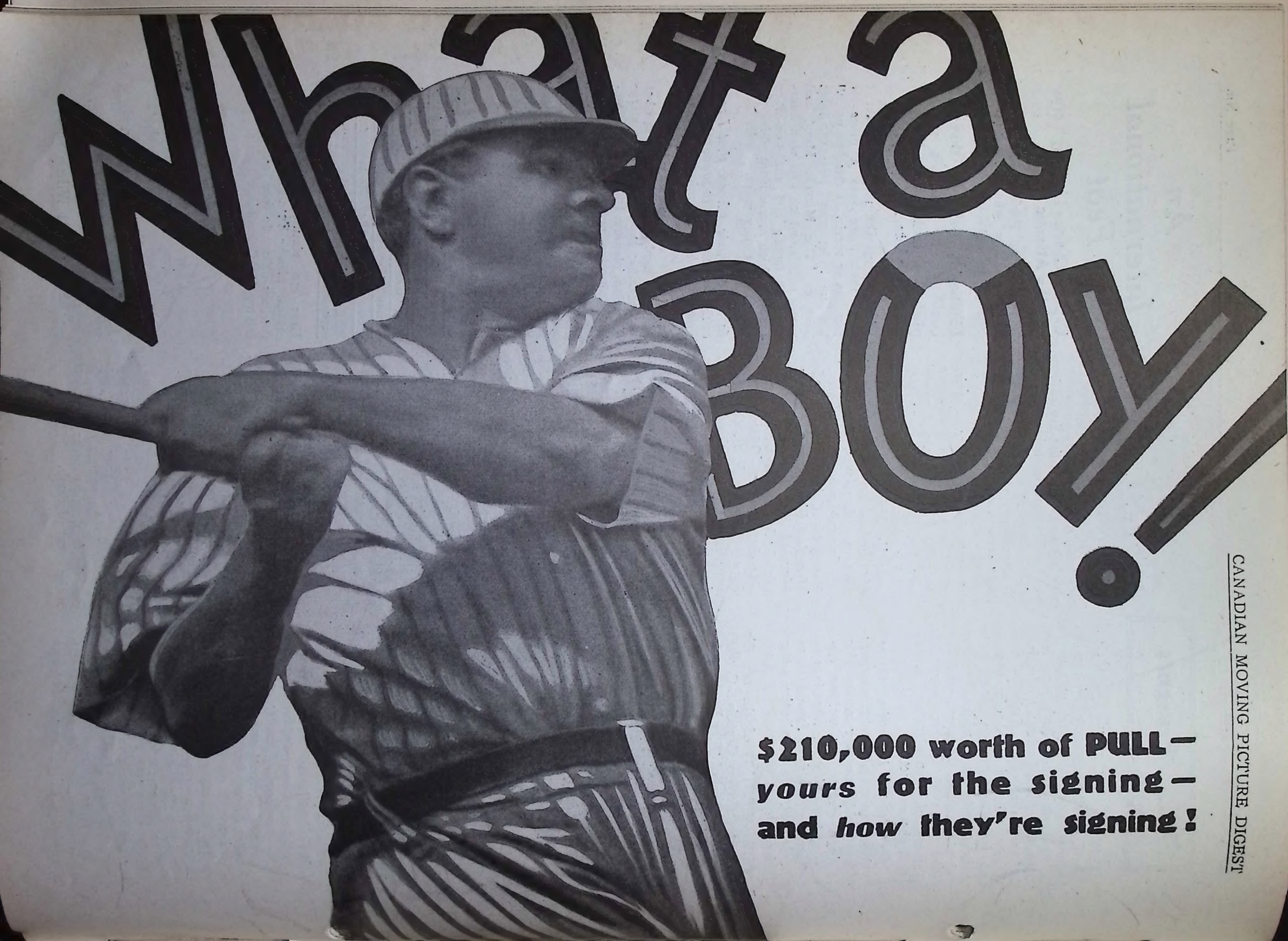
President Columbia Pictures

COLUMBIA PICTURES

Canadian Head Office

Hermant Building,

21 Wilton Square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$210,000 worth of PULL —
yours for the signing —
and how they're signing!
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HERE'S
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of ALL Sport Specials-

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BABE RUTH

in

"BABE COMES HOME"

with Anna Q. Nilsson and Louise Fazenda

Adapted from Gerald Beaumont's "Said With Soap"

Directed by Ted Wilde — Produced by Wid Gunning

By Arrangement With Christy Walsh

First National Pictures

That's the kind of break you get when you tie up with

FIRST NATIONAL

Regal Executives Return From Metro-Goldwyn-Mayer Pathe-P.D.C. Conventions

Mr. Arthur Cohen and Mr. Henry Nathanson, both executive of the Regal Films Exchanges of Canada, recently returned from attending the Coast conventions of the Metro-Goldwyn-Mayer and Pathe-P.D.C. producing companies.

In an interview with Mr. Cohen he spoke enthusiastically about the product of Metro - Goldwyn - Mayer and Pathe-P.D.C., for which companies in Canada, Regal will as usual distribute.

What appeared to interest Mr. Cohen in particular was the fact that both "The Big Parade" and "Ben Hur," Metro-Goldwyn-Mayer's phenomenal box-office successes, would be released to exhibitors generally throughout Canada, going into the regular releasing schedules; and that M-G-M would be releasing an extensive short subject program in addition to their News Reels.

There will be a series of two-reel subjects, covering "Great Events in History," introduced at the studios in technicolor; and released at the rate of one every two months, the series to number six releases. There will be 26 Metro-Goldwyn-Mayer oddities, presenting novelties extraordinary, novelties which are unique realities, and "tricks of the camera," which will be as good as "a circus," according to Mr. Cohen, "or the wand of a master magician."

"Of the Hal Roach comedies I need make no comment," states Mr. Cohen. "M-G-M will have forty of these for production, including 'Our Gang,' 'Charlie Chase,' the 'All Star Comedies,' furnishing one a week.

"The M-G-M features will provide the best programme which this organization has yet presented. I am astonished at the magnitude of their undertaking. I am enthusiastic of the product we will have to offer exhibitors from their studios. You have to be out there to see and believe what it is possible for one organization to handle and accomplish.

"From Pathe we will have 26 De Mille Master Pictures, 10 Cecil De Mille Specials, and four De Mille Roadshow features, 'The King of Kings,' 'The Pioneer Woman,' 'The Army Mule,' and one other not yet titled, are the big specials.

"The linking up of such names as Cecil De Mille, Rupert Julian, James Cruze, Wm. K. Howard, Donald Crisp, Elmer Clifton, looks as if the selection of superior pictures from the exhibitors' standpoint this coming year will only be a matter of selection. It is very gratifying to find that the public angle is becoming so specialized that the gamble aspects will gradually become a negative consideration."

"Pathe," continued Mr. Cohen, "will also furnish Regal with 65 two-reel comedies, 52 Pathe Reviews, 52 Topics of the Day, 52 Aesop Fables, 26 Grantland Rice Sport Life, and the old reliable but up-to-the-minute Pathe Review, of which we will have 52.

"There will be a re-issue of Harold Lloyd in "Grandma's Boy," and a re-issue of Charlie Chaplin's 'Sunnyside.' Add to these some real brilliant Westerns with Monte Bank, five serials of ten reels each, twelve one-reel Will Rogers and it looks like a mighty substantial all-round programme."

When interviewed, Henry Nathanson said, "Mr. Cohen has so well covered what I would say that it would only be a repetition on my part to make any statements. The attendance at the conventions was a treat. Perhaps what impressed me most forcibly was the producing facilities of the Metro-Goldwyn-Mayer organization. It was a revelation from the standpoint of efficiency. In looking over the programme the possibilities of quality are astounding. I have never encountered a finer and more promising presentation.

"In meeting Mr. Louis Mayer, Irving Thalberg, Harold Raph, Hunt Stromberg, Bernie Hyman and the other directors and supervisors of production, in coming in contact with the material with which they have to work, the facilities for working, I can understand the strength of the M-G-M programme.

"I congratulate the officers of the M-G-M on their business vision which 'scraps' anything and everything which cannot pass through the 'acid test.' Hundreds of thousands of dollars some might say wasted. But is it wasted when the consideration is the saving of an artist from being presented at a disadvantage? Is it a waste when the good-will of exhibitors and the public is taken into consideration? I say that this is the finest exemplification of showmanship I have yet experienced; and through this method of procedure M-G-M has built up a programme that is as solid as the Bank of England."

In closing my interview I asked for an insight into the Pathe-P.D.C. affiliation and Mr. Cohen stated, "It means that Pathe have bought out P. D. C.; and that the interests represented by the Keith-Albee-Orpheum forces, which hold the controlling interests in Pathe, are now in control, with that veteran showman, J. J. Murdock, as president, Elmer Pearson, who needs no introduction, as general manager of the company."

UNIVERSAL'S FIRST RUNS SHOW QUALITY IS THERE

The first run showings of Universal are scheduled as follows: The week of June 6th will see "The Claw" at the Tivoli, and "The Love Thrill" at the Hippodrome, Toronto. The week of June 13th will present the Denny feature, "Fast and Furious," at the Uptown, Toronto, and the week of June 20th is scheduled for "Beware of Widows" at the Hippodrome.

Looks like good salesmanship and good Universal pictures.

EDITORIAL

(Continued from Page 8)

The M. P. T. O. A. needs no business manager, what it needs is a powerful president, a big man, a big personality, too big in himself to desire to gain through his position as president of the exhibitors National organization, big enough to be able to fight the biggest interests in the Industry and out of it, ruled by the government of his Board of Directors, possessing the power of the President in relationship to the Senate, one who is big enough to command the respect of all interests politically and financially; and the men I have in mind for this office are William Fox, Jimmy Walker, Carl Laemmle. If you can't get a National president as big as any of these men, you are better without one.

Having secured the president, the Board of Directors, the paid secretary, elect as paid officials any other men to such office as your Board of Directors may direct, who are necessary in carrying on the work of your organization. These men not necessarily exhibitors; and as a final suggestion, form a committee on the floor of the convention to hear "grievances" of exhibitor against exhibitor, or exhibitor against distributor. All such grievances should be heard in a special session arranged by the committee; and the matter referred to the convention if it is of such a nature as to be of interest to all the exhibitors. If it is purely of a local nature it should be dealt with privately, or in committee. Avoid bickerings of this nature on the floor of the convention, it gets you nowhere and impedes you in your real work of construction.

Ray Lewis

Gaumont British Picture Corporation Capital $2,500,000

Gaumont-British Picture Corporation was registered as a public company on 24th March. The nominal capital is £2,500,000 in 1,250,00 7½ per cent. preference of £1 each and 2,500,000 ordinary shares of 10s. each. Each share confers one vote, but preference shareholders may vote only under special circumstances. The company may pay a commission not exceeding 20 per cent. (in cash or shares), to any person subscribing or procuring subscription for shares.

The company is to acquire land and erect, rent or purchase film-producing studios, kinematograph theatres, music halls, theatres and places of amusement generally. Powers are taken to carry on the business of film producers in all its branches. The first directors (to number not less than three or more than twelve) are: Alfred C. Bromhead, 37, Ladbroke Grove, W.11 (chairman of Gaumont Co.): Reginald C. Bromhead, C.A., 89, Hamilton Terrace, St. John's Wood, N.W.8; Colonel Henry A. Micklem, 7, King Street, St. James', S.W.

Ostrer Brothers, of 25, Moorgate, who already own a controlling interest in the Gaumont Film Co., have secured financial control of the W. & F. Film Service, Ltd., and Ideal Films, Ltd., as well as of the Biocolor Circuit of picture theatres. Eight of these theatres are in London, the others are in Bradford, Brighton, Bristol, Burslem, Cardiff, Colchester, Glasgow, Grimsby, Hanley, Newport, Plymouth, and Stoke. The capital involved in the transaction is £2,500,000.

By this transaction, Ostrer Brothers become the biggest film producers and renters in this country. Their intention is that the three producing companies shall continue to be run under separate boards of directors.

The Gaumont Co. will remain under the control of Colonel A. C. Bromhead, its present chairman and managing director, and his brother, Mr. Reginald Bromhead.

Mr. C. M. Woolf and his brother, Mr. Maurice Woolf, who have been responsible in the past for the W. & F. Co., will remain on the board of that company, the former continuing as managing director.

Certain shareholding rearrangements are taking place in regard to the Ideal Co., but these will not affect its present policy.

The merging of the three companies will, it is pointed out, insure greater economy both in the buying and the distribution of films, which will greatly improve their marketing prospects both in this country and abroad.

HAROLD PFAFF

The recent promotion of Harold Pfaff as Toronto branch manager of Educational, has been a well-earned and most popular promotion. All the exhibitors know Harold Pfaff; and his relationship with them is not only business, but social.

In January of 1922, Mr. Pfaff joined the Educational Exchange as a booking clerk, but he only filled this position for a short time, for his boss, O. S. Hanson, soon discovered salesmanship qualities of a marked order; and Pfaff was introduced as a salesman in November of that same year.

His recent appointment as Toronto manager is an indication of his salesmanship ability. Previous to his Educational association, Pfaff was affiliated with First National and the Regal exchanges in Canada.

THUNDER BAY FILMS FIRST STOCK ISSUE

200 Shares at $25.00 Per Share

Announcement is made in Fort William, Ont., of the formation of the Thunder Bay Films Corporation with a capitalization of $500,000 to make motion pictures at the head of the lakes district. S. V. Halstead is the promoter and he has been engaged on the enterprise for three years.

Mr. Halstead is the president of the company; W. Y. Montgomery, Port Arthur, is the vice-president; H. A. Cooper, is secretary-treasurer, and C. A. Rodman and Percy Walker are directors.

The first picture will be "The Spirit of the Wilderness," written by Mr. Halstead, who is said to be from Hollywood where he had experience in the business. Louis W. Chaudet is to direct the company. All the interior scenes will be filmed in Hollywood until a studio is erected in Fort William. North country outdoor atmosphere will be the background. J. E. Crawford, mayor of Fort William, is the company's auditor. An issue of 2,000 shares at par, $25.00 a share, has been offered on the market.

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S. E. Morris Announces Sales Territory for Warner Bros.

Sam E. Morris, General Manager of Distribution, has announced several appointments, changes and promotions in the sales organization of Warner Bros.

Arthur Abeles has been made Eastern Sales Manager with headquarters in the Home Office. He will have supervision over Albany, Boston, Brooklyn, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, New Haven, New Jersey, New York City, Philadelphia, Pittsburgh and Washington.

C. C. Ezell, recently appointed Central Sales Manager also with headquarters at the Home Office, will have charge of Atlanta, Chicago, Charlotte, Dallas, Kansas City, Milwaukee, Minneapolis, New Orleans, Oklahoma City, Omaha and St. Louis.

Harry Lustig has become West Coast Sales Manager. His office will be in Los Angeles and he will have jurisdiction over Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

Warner Bros. new Sales Manager for Canada is B. F. Lyon. From Toronto he will exercise charge over the Warner branches in Montreal, St. John, Toronto, Vancouver and Winnipeg.

The Warner Division Manager in New York City will be George Balsdon, Jr. His territory will be Albany, Buffalo, Brooklyn, New Haven, New Jersey and New York City.

A new Branch Manager for New Jersey has also been named in the appointment of Jack Levy.

Ray Peck Passes On Over the Great Divide

News a Great Shock to the Industry and His Many Friends

Ray Peck is dead.

A man who was known far and near, whose productions found their way to every corner of the globe, whose ability, achievements and personality were acclaimed, passed into eternity on May 27 at the Civic Hospital, Ottawa, Ontario, after an illness of only three weeks, from meningitis, in his 41st year.

Ray Peck had been director of the Canadian Government Motion Picture Studio at Ottawa since 1920 and, largely through personal determination, brought the Dominion's film organization from a very small enterprise to one of distinctive importance. He was in the midst of film activities —he was attending the spring convention of the Society of Motion Picture Engineers at Norfolk, Va., when he received word that his mother was dying in Chatham, Ontario, the old home. He hastened to her side but she was dead. Shortly afterwards, he, too, collapsed and for one week suffered intense agony. Then the peace of unconsciousness crept over him and he gradually sank to death, after lying in coma for nine days.

A brief funeral service was held for him in Ottawa on Friday evening, May 27, before his body was sent to Chatham to be placed beside the new grave of his mother, the service being conducted by Major (Rev.) C. G. Hepburn, M. C., rector of All Saints Church. And the hundreds who attended indicated the universal friendship of the man. There were Government officials, civil servants, all exhibitors of Ottawa, Rotarians, Masons, representatives of the Y. M. C. A. and the Ottawa Community Orchestra, of which he had been president, Canadian newspapermen with whom he had associated for years, and many prominent local merchants. There were many evidences of genuine regret and it was the concensus of opinion that Canada had lost a valuable public servant. His immediate superior, F. C. T. O'Hara, Deputy Minister of Trade and Commerce, declared that the hundreds of magnificent pictures depicting the grandeur of Canada stood as the best epitaph for his sterling character.

The chief mourners were his two brothers, Wilfred and Walter Peck, and, with Irwin Brophy representing the Rotary Club of Ottawa, and Captain Frank Badgley, M.C., representing the Canadian Government, accompanied the remains to Chatham for burial. His final resting place is only a few miles from the village where he was born, Ridgetown, Ontario, on February 2, 1886. He was unmarried.

THE LATE RAYMOND PECK

Ray Peck was a leader, a worker, a builder and a dreamer. He dreamed of the day when a large majority of the moving pictures for the British Empire would be made in Canada. He was already planning a large new film studio in the suburbs of Ottawa for increased production of pictures by the Canadian Government. He had arranged to go to England this summer to discuss production and distribution of Canadian films. He had recently spent five weeks in Los Angeles, Calif., to boost Canada in a picture way. Within recent weeks he had written a series of articles on the picture Industry which had been widely circulated in Canada. He was helping to organize for Canada's Jubilee of Confederation to be held in July, and he was also preparing for the World's Poultry Congress in Ottawa at the end of July. He never missed a convention of the Society of Motion Picture Engineers. He was a leader in Y.M.C.A. work. He had been president of the Ottawa Community Orchestra for several years and was a capable violinist. In recent years he had delivered addresses before the Canadian Clubs in Montreal, Ottawa and other cities, and before service clubs, Boards of Trade and other bodies, always boosting the motion picture.

Ray Peck began his career as a newspaperman and served with papers in London, Windsor and Detroit. He then became travelling representative for the Nash Automobile Company and the Firestone Tire Company, in the Southern States. Returning to Canada in 1917, he became a department manager with Canadian Universal Films at Toronto, and later manager of exchanges for the old Mutual Films. Prior to joining the Canadian Government in 1920, he was editor of the Canadian Moving Picture Digest at Toronto. During the last Imperial Conference in London, England, much of the discussion there regarding the moving picture situation within the British Empire revolved around data which Mr. Peck had prepared in Ottawa and which had been taken to the conference by Rt. Hon. W. L. M. King, Prime Minister of Canada.

Truly, Raymond S. Peck was a figure that Canada and the moving picture Industry will miss for a long time to come.

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"Wings" to Help Raise Money For War Memorial

Lucien Hubbard, Paramount featured supervisor now finishing "Wings," the epic of the air, leaves Hollywood shortly for San Antonio, Texas, to handle arrangements for the premiere of the production which is scheduled for one performance in the Alamo City. Paramount officials agreed to the showing at the request of the War Department which is attempting to raise $100,000 toward the erection of a memorial to the famous Second Division at Washington, D.C. All funds obtained through the benefit performance are to be turned over to the memorial subscription.

Mr. and Mrs. Davis Return

Mr. and Mrs. Walter Davis, the former manager of the Metropolitan Theatre, Winnipeg, returned home on May 23rd after a trip to Mobile, Alabama, to visit Mr. Davis' mother.

"Soft Cushions"

With his cast only partially complete, Douglas MacLean has started filming "Soft Cushions," the comedy novelty which he is producing for Paramount. Three important roles have been assigned to date. Sue Carol, MacLean's "discovery" whom he recently placed under long-term contract, will play opposite the comedian. Frank Leigh and Russell Powell won the coveted roles of the comedian's boon companions in the story. Other cast assignments will be made in a few days.

OLD "KING EDWARD" THE NEW "SCOTIA"

The Old King Edward Theatre in Halifax is now called the "Scotia." It has been completely renovated. A new hardwood floor on the stage, new curtains, fixtures and other appointments have greatly improved that part of the theatre. The interior has been cleaned, and new linoleum and brasses added to the stairs.

Colored lanterns add effectively to the lighting of the auditorium while the seating arrangements are comfortably planned. A ventilating system keeps the air fresh and healthful. Other improvements are being planned.

"Shanghaied" For F. B. O.

"Shanghaied" is the intriguing title under which Ralph Ince's next production for F. B. O. will be released according to announcement today.

Ince will star in and direct the picture which will be going into production shortly. The remainder of the cast has not as yet been selected. "Shanghaied" is based on the equally colorful titled original story, "Limehouse Polly," by Edward Montaigne.

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PROJECTION
By GUY E. McALLAN

When replacing the condensing lens in the Simplex machine great care should be taken that the retaining ring of the holder is not screwed up solid against the lens, as this will result in breakage to the lens when it becomes hot, some play should be left for expansion.

* * *

Theatres which use a three wire D. C. system of supply are sometimes bothered by part of the lights burning bright and part of them dim. This trouble will be found as a fuse burnt out in the neutral or middle wire of the system which causes it to become unbalanced. Replacing the fuse will remedy the trouble.

* * *

Sometimes a temporary circuit of lamps is wanted around the theatre and no switch is at hand. However, one can be made from an old electric light socket in this manner. Connect the socket in series with the lamp to be controlled and then screw a fuse plug into the socket just the same as you would a lamp bulb. The key in the socket can now be used to turn the lights on and off.

* * *

If a frosted bulb is needed in a hurry for the stage or lighting displays and one is not at hand, it can be frosted in the following manner in a hurry. This will not last very many days but will do in a hurry. Sponge the bulb with a saturated solution of epsom salts into which a very little gum arabic has been dissolved.

* * *

A fact which is not realized by some managers and some projectionists is that the color of the house lights should be changed for the summer season. A green lighting effect gives the patrons the impression of coolness which is needed in summer while lights of a red or amber hue give one the impression of heat.

"Chang" Great Film

Symon Gould, Director of Film Arts Guild, in a letter to the members of the organization, recommends "Chang," the Paramount jungle melodrama, which, he asesrts, surpasses the combined qualities of "Moana," "The Gorilla Hunt" and "Nanook of the North." He wrote in part as follows: "'Chang' is, in my judgment, one of the greatest films ever created. It is a drama built on the eternal conflict of man and the jungle, using for its actors natives and animals of the wild and made in the depths of a real jungle. It will stir you to the depths."

Theatre Decoration

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"After Midnight" For Norma Shearer

"After Midnight" has been selected as the title of Norma Shearer's new starring picture, formerly known as "Liberty Bonds," which Metro-Goldwyn-Mayer will put into production in the near future under the direction of Monta Bell.

Bell, who recently signed a long-term directorial contract with M-G-M has come to the front in the past two years as one of the most successful directors in the Industry. He has worked with Miss Shearer on many other films, and directed her recent vehicle, "Upstage." "After Midnight" is an original by Bell.

Miss Shearer has just completed her co-starring role with Ramon Novarro in Metro-Goldwyn-Mayer's elaborate picturization of "Old Heidelberg," directed by Ernst Lubitsch.

Members of the cast of "After Midnight" chosen to date include Lawrence Grey, now playing in "The Callahans and the Murphys" and Gwen Lee, who has played in a number of other Norma Shearer films.

Lupino Lane Stars

Lupino Lane's sixth and final comedy in his star series on the 1926-27 program has been titled "Monty of the Mounted." It is described as being a burlesque of the many thrilling dramatic pictures in which the Royal Mounted Police have been featured. The comedy is clean-cut throughout, according to pre-view critics, and in no way pokes fun at the Mounted Police organization. Instead it merely furnishes a laughable vehicle for Lane as the rookie in the Mounted Police who is sent out to "get his man."

Charles Lamont, who directed Lane in "Naughty Boy," again had charge of direction.

Beautiful Estelle Bradley appears as leading lady, the pretty girl of the northwest woods. Wallace Lupino heads the large supporting cast.

"Camille" Believed Precursor Of Many Modernized Classics

Will Norma Talmadge's stellar production of the Alexander Dumas classic, "Camille," in strictly modern form be the forerunner of other modernized screen versions of famous plays and novels of past centuries?

In this question is found the essence of the interest that has focused the attention of the motion picture Industry on Miss Talmadge's latest starring vehicle, which has just started an extended engagement at the Globe Theatre, New York, and which will be nationally released later.

It is considered quite possible that Norma's "Camille," hailed as one of the most brilliant screen performances of her career, will establish a vogue for the substitution of sleek limousines for stage coaches, and bobbed tresses for powdered hair.

Miss Talmadge wears her bobbed hair in "Camille," and while the Dumas classic comes to the screen unchanged in its basic theme or spirit, the settings and costuming are carried out strictly according to 1927 standards.

This new "Camille," produced by Joseph M. Schenck for First National, was directed by Fred Niblo and marks his first effort under a new contract with the Schenck organization.

Appearing as Norma's new leading man, in the role of Armand, is Gilbert Roland, a young Spanish actor, who is the first virtually unknown player to be cast opposite the star. Other members of the supporting cast are Lilyan Tashman, Rose Dione, Harvey Clark, Alec Francis, Helen Jerome Eddy, Albert Conti, Michael Viseroff, Evelyn Selbie and Etta Lee.

Fred de Grasac wrote the screen adaptation of "Camille," the continuity is the work of Chandler Sprague and Olga Printzlau, and the settings were designed by William Cameron Menzies, art director for all Joseph M. Schenck enterprises.

Lewis Stone is now appearing in "The Notorious Lady," his latest for First National.

"Midnight Rose"

The casting of "Midnight Rose," the Universal-Jewel production starring Lya de Putti, neared completion yesterday with the signing of four well-known players for important roles. Filming is to start this week.

The signature affixed to contracts yesterday were those of Gunboat Smith, Fred Kelsey, Lorrimer Johnson and George Larkin. Gunboat Smith was at one time a leading heavyweight boxing contender and is now specializing in "hard boiled" roles on the screen, while the other players are well-known to film fans.

"Midnight Rose" is an adaptation of the sensational story, "Backwash," by J. Grubb Alexander. James Young will direct it.

Famous Managers To Convene In Vancouver, B.C.

The managers of the Famous Players' theatres in Western Canada and the Paramount Famous Lasky managers and salesmen, are preparing to attend the convention in Vancouver, B.C., which will be one of the largest gatherings of motion picture promoters ever held in that city. H. M. Thomas will preside. Winnipeg will send a delgation of 10.

"Beau Geste" Finishes Western Tour in Winnipeg

"Beau Geste" finished its western tour in Winnipeg under the direction of Mr. James Travers. It showed at the Metropolitan Theatre to capacity business and an effort was made to hold it over for another week but that was impossible.

Rudolph Schildkraut Has Birthday Party

Rudolph Schildkraut has just celebrated his sixty-third birthday, an occasion marked by a surprise party in his honor at the DeMille studio. In the afternoon, Rupert Julian, who is directing Schildkraut in the title role of "The Country Doctor" for the DeMille organization, called a fifteen minute recess, and the entire company circled an elaborately set table, in the middle of which reposed a huge birthday cake, literally covered with lighted candles. The party came as a distinct surprise to the veteran character actor.

"Mr. Wu" did a capacity business and overflow audiences waited nightly outside the Capital Theatre, Winnipeg, recently. Calvin Winter, of Vancouver, B.C., is now conducting the orchestra for a two months period.

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Wide Search for Blonde Which Gentlemen Prefer

Jesse Lasky Starts Paramount On Search for "Lorelei"

Not since Betty Bronson, an unknown little extra girl, was chosen to play Peter Pan three years ago, has such an opportunity been offered to the lucky girl who can most nearly come up to the characterization of Lorelei as described by Anita Loos in "Gentlemen Prefer Blondes."

A nation-wide search has been started for the girl who can personify Lorelei in the forthcoming Paramount picturization of the best seller, work on which will start in Hollywood within the next few months. Miss Loos who is now in Europe with her husband, John Emerson, will cut her trip short so that she may return to Hollywood for preliminary work for the production.

The search for Lorelei will not be confined to actresses of the Paramount organization, according to Jesse L. Lasky, Vice President in charge of production of Paramount, and B. P. Schulberg, associate producer of Paramount. Both Mr. Lasky and Mr. Schulberg declared the field includes not only film players of other companies, but stage actresses as well. Futhermore, Mr. Lasky said, girls without professional acting experience will receive consideration.

Suggestions on the selection of a Lorelei should be sent direct to the Lorelei Director, Paramount Studios, Hollywood, Calif., Mr. Lasky said, where they will be closely examined and filed for reference.

Even brunettes will not be barred from consideration, Mr. Lasky explained, provided they possess what he defined as "the blonde personality."

"The success of 'Gentlemen Prefer Blondes' as a screen play will depend to an unusual degree upon the actress chosen to play Lorelei," Mr. Lasky said. "And for that reason we are taking special pains to choose the girl best fitted for the role."

Miss Loos, herself, the creator of Lorelei, will make the ultimate selection of the actress chosen to bring her brain child to the screen, Mr. Lasky announced.

Malcolm St. Clair has been selected as the director of "Gentlemen Prefer Blondes."

Dan Mason, pioneer actor of both stage and screen, has been signed by Universal for a part in Reginald Denny's starring vehicle "Out All Night" which is now in production under the direction of William A. Seiter. Mason recently completed a supporting role in "A Hero on Horseback" with Hoot Gibson.

Julia Faye, in P. D. C.'s "Corporal Kate," who does good work in conjunction with Vera Reynolds.

ROD LA ROCQUE WITH "BRIGADIER GERARD"

The announcement from William Sistrom, general manager of the De Mille studio, that Phyllis Haver will play the feminine lead in support of Rod LaRocque in "Brigadier Gerard" gains importance with word from the same source that this production will be one of the most pretentious yet attempted by the DeMille organization.

"Brigadier Gerard," a product of the pen of A. Conan Doyle, is laid in the Napoleonic era, and concerns the adventures of a swashbuckling, adventuresome member of Napoleon's army.

Donald Crisp, who directed both "Nobody's Widow" and "Vanity," has been assigned to the direction of "Brigadier Gerard." Crisp also will be remembered as the director of "Don Q." C. Gardner Sullivan, who supervised many of the DeMille successes of last year, has been assigned to the supervisory post on "Brigadier Gerard."

C. J. Appel With Metro-Goldwyn-Mayer

After being identified with First National in Canada since 1922, C. J. Apple has become associated with Metro-Goldwyn-Mayer's Canadian headquarters at Toronto. Mr. Appel specializes with exploitation and sales promotion, having travelled extensively throughout the Dominion for the handling of special pictures.

Sunday Show Agitation Engrosses Commission

Agitation Serious To Industry

The investigation under a Royal Commission at Montreal into the Laurier Palace Theatre disaster which was opened recently by Mr. Justice Boyer practically resolved itself during the first week of the hearing into a discussion as to whether the panic which resulted in death to 78 children was due to the fact that the theatre was operated on Sunday or not, the tragedy occurring Sunday, January 9 last.

Varied opinions were expressed by witnesses and a significant feature is that representatives of labor organizations disagreed as to the advisability of Sunday shows in the Province of Quebec. Two officers of the Quebec Labor Party favored Sunday performances and also supported the admission of minors to theatres when accompanied by adults. On the other hand, President J. T. Foster, of the Montreal Trades and Labor Council declared that the working classes were opposed to Sunday shows. All were agreed, however, that if Sunday shows were permitted, all employes of theatres should be granted one other day off each week.

When questioned regarding the difference of opinion, Alderman Joseph Schubert, vice-president of the Quebec Labor Party, declared that he looked upon the question from a political viewpoint while the Trades and Labor Council viewed the situation from the economic side.

A number of local exhibitors were called to give evidence. They were all agreed that Sunday shows were essential, otherwise the theatre business in the Province of Quebec would be ruined because it would take a long time to educate the people to attend performances on week days. Ernest Sousens, representing the United Amusements, Limited, operating 12 theatres in Montreal, declared that the working class made up 60 per cent. of the Sunday patronage, while the majority of patrons during the week were of the salaried class. The theatres secured 30 per cent. of their business on Sundays, he declared.

Ernest Bertrand, K.C., appearing for the general public, argued that Toronto theatres made money although they did not operate on Sundays. Manager James Adams of Loew's Theatre, Montreal, declared that the majority of Sunday patrons were French who, after attending church, felt free to enjoy a little amusement. President B. Charbonneau of the Catholic Travellers Association declared that his organization was opposed to Sunday shows. The inquiry is proceeding.

EDUCATIONAL RELEASE LINDBERGH SENSATION "THE SPIRIT OF ST. LOUIS" IN "THE RACE TO PARIS"

Special Contains All the Exciting Features Leading to Lindbergh Victory

EDUCATIONAL FILM EXCHANGES, Inc., is releasing a one-reel special, "The Race to Paris," telling the dramatic story of the many attempts to make a non-stop New York-Paris airplane flight, ending with the successful crossing of America's great hero, Captain Charles A. Lindbergh.

Nothing since the Armistice has created such tense excitement and eager interest throughout the world as the recent developments in the race to Paris, winding up with the heroic flight of Captain Lindbergh, and this Educational Pictures special, which is being released immediately, comes at a time when every mention of this young hero's name on the screen brings prolonged applause and cheers.

The highlights of this tensely dramatic story are told in Educational's special, of which prints have already been shipped to all the Educational Exchanges.

From New York to Paris

This one-reel special opens with an animated effect illustrative of the air route from New York to Paris over which the first successful flight was accomplished. The opening scene shows a close-up of Captain Lindbergh, described as America's greatest hero.

Orteig $25,000 Prize

The picture then refers to the two heroic attempts by the French. This introduces the first attempt to win the Orteig $25,000 award—that of Rene Fonck. The scenes show the actual wrecking of the giant Sikorsky biplane which resulted in the death of two of Fonck's assistants.

Richard E. Byrd

The Commander Richard E. Byrd is depicted as being the next man to enter the race, close-up shots being given of the daring American flyer. Pictures are then shown of other contenders for the grand cash prize, including a close-up of Clarence D. Chamberlain and the Bellanca plane and also of Lieut.-Commander Noel Davis and Lieut. Stanton H. Wooster, who later lost their lives in the wrecking of their ship.

It is explained that all this time Captain Lindbergh had been quietly working on his plane in San Diego, Calif. Pictures show him inspecting his airplane as it is being constructed on the Pacific Coast.

The Next Step

The next step in this great race is the endurance record hung up by Chamberlain and Bert Acosta in the Bellanca plane, which gave them a true idea of what might be expected of their ship in a flight to Europe. Pictures show scenes of the crowd on the field cheering them as they approach the ground after breaking the world's record by staying in the air 55 hours and 11 minutes. There are also splendid shots of the landing.

Then Fate next steps in, so the story of this picture goes, and upsets the plans of several contestants. Exclusive pictures show Commander Byrd's plane flying at Hasbrook Heights, New Jersey, the accident in a test flight, and the airplane toppling over. This crash caused a delay of many valuable weeks, since the plane was virtually ready for the trip.

The Bellanca Plane

Next came the accident to the Bellanca plane, when Chamberlain saved the lives of two little girl passengers after he had lost half of his landing gear in taking off. The accident at the take-off; how another plane was sent up to signal him regarding his accident, his flight to another landing field, and his landing on one wheel in safety, all are vividly pictured.

Two Brave Men Die

The third misfortune to New York-to-Paris flight contestants is given in scenes of the wreck of the Fokker plane near Langley Field, Virginia, in which Commander Davis and Lieutenant Wooster were killed.

Nungesser and Coli

Next, close-ups of Nungesser and Coli are shown, together with pictures of the take-off from France a short time ago — the last seen of these valiant Frenchmen. Four days after this take-off, Lindbergh arrived at the Curtiss Field, New York, after a speedy flight from San Diego. It is explained that his arrival created intense excitement, for up until that time little had been heard of him and little attention had been given to his entrance into the race. As a result of his arrival, however, there was a rush of activity to see which contestant would hop off first. Pictures are shown of Byrd, Chamberlain and Acosta, and Lindbergh flying in test trips about New York.

Chevalier Lindbergh

These pictures plainly show how the interest was transferred to Lindbergh. Crowds are pictured gathering about his plane and watching his preparatory work. Lindbergh is shown saying good-bye to his mother before he started for Paris.

"The Spirit of St. Louis"

The decision to get ready for the trip early in the morning of Friday May 20; the towing of the Lindbergh plane, the "Spirit of St. Louis," to Roosevelt Field, with Lindbergh walking alongside; the loading of gasoline into the plane, and other final preparations, are pictured. Then the farewell handclasps with Byrd and other celebrities are given in close-ups.

The next action very dramatically shows in detail the heavily loaded plane careening and bouncing along as it sped more than 1,500 yards down the runway before taking the air. Other views taken from the air show the intrepid American flying along the Atlantic Coast on his way to Paris. The pictures taken in Paris, immediately after Lindbergh's arrival complete an international event of compelling interest.

Canadian F. B. O. Officers Make Stirring Speeches

Mr. P. C. Taylor, General Manager of Film Booking Offices of Canada, and Toronto Manager B. D. Murphy, recently attended the Greater F. B. O. Sales Convention at Atlantic City, the former thence proceeding to Chicago where the Mid-West convention was held.

Both are high in their praise of the sensible, businesslike manner in which the meetings were conducted, and are especially voluble concerning the impression created by President Joseph P. Kennedy.

The Canadian division played an important role at the conferences, and Mr. Taylor delivered stirring addresses at both conventions. We understand that the same gentleman occupied much of the spotlight when the results of the past season were discussed.

Mr. Murphy said, "The tone of absolute sincerity which dominated the addresses of Mr. Kennedy and of Messrs. Schnitzer, Derr and Marcus, was very impressive. There were no organized demonstrations during the convention, but several spontaneous ones, most prominent of which occurred when reference was made to the late Harry Berman, when Mr. Kennedy confirmed the appointment of William LeBaron on a five-year contract, and after the Home Office officials had completed the analysis of the thirty special productions for release in the new season."

Round About the Studios

Sally O'Neil, dainty Metro-Goldwyn-Mayer star, appearing in "Frisco Sally Levy."

Sally Blane, who was Betty Jane Young, before she grew up sufficiently to be Wallace Beery's leading woman in the James Cruze comedy, "The Big Sneeze," has been signed to a new contract by Paramount. She was recently selected as one of Paramount's 1927 Junior Stars and is now working in "Rolled Stockings," the youth picture directed by Richard Rosson.

Elaborate preparations are now under way for "Buttons," Jackie Coogan's next Metro - Goldwyn - Mayer starring vehicle, production on which is scheduled to start shortly, with George Hill, who made "Tell It to the Marines," "The Callahans and the Murphys," and other outstanding films, as the director.

"Don Mike" is Fred Thomson's latest for Greater F. B. O.

Following the arrival of the first print of "Irish Hearts" at the New York office of Warner Bros. and its preview screening before the executives of the company the verdict of the officials is that May McAvoy, star of the picture, gives the greatest performance of her career.

"Irish Hearts" is written by Melville Crosman, directed by Byron Haskins and features in its cast Jason Robards, Les Bates, Walter Rodger, Walter Perry, Warner Richmond and Kathleen Key.

Richard Barthelmess, as his next production following the completion of the First National special picture, 'The Patent Leather Kid," will start work upon "The Substitute," according to announcement by John McCormick, West Coast production chief. It will be one of the last releases of the First National 1926-1927 series. It will be produced by Al Rockett. It is a football story, based upon a novel called "Glitter" by Katherine Brush, and the adaptation will be prepared by Adela Rogers St. Johns, noted novelist and screen author, who also adapted "The Patent Leather Kid."

Richard Tucker, who has just been signed by Paramount to play an important role in Florence Vidor's new picture, "The World At Her Feet," was once listed as "missing in action" during the World War. Tucker was a captain of infantry in France.

Olive Borden, back at Fox Films West Coast Studios after a trip to New York, where she played the title role in "The Joy Girl" directed by Allan Dwan, has just started work in "The Secret Studio" under the direction of Victor Schertzinger.

Based on Hazel Livingston's story of the same title, "The Secret Studio" is an Artist and Models comedy, with New York's Greenwich Village as the locale. Clifford Holland, a New Yorker, who was discovered by Allan Dwan when he had a "bit" in "Summer Bachelors" and who was signed to a long term contract by Fox as the result of his work in this film, has the leading male role.

Margaret Livingston, Joseph Cawthorn, musical comedy comedian, Walter McGrail, Ben Bard, Noreen Phillips, Kate Bruce, Doris Lloyd, and Ned Sparks are in the cast.

Louise Fazenda, an amusing nurse-maid in "The Gay Old Bird," for Warner Bros.

George Davis, Clem Beauchamp, Phil Dunham and Al Thompson will be used extensively in principal roles of the Mermaid Comedies and occasionally in Cameo one-reel comedies. As in the past, these fast-action laugh vehicles will be produced under the personal supervision of Jack White, who has earned the reputation of being the greatest fast-action comedy director in pictures.

Renee Adoree as she appears in "Heaven On Earth," a Metro-Goldwyn-Mayer release.

Mac Observes

MOULDERS OF MEN

It looks like F. B. O. were in again. Something different but certainly worth while. Ralph Ince has turned in a masterly directed effort.

I saw "Moulders of Men" at its premiere showing. At the Writers Club. And I have to report that it received a tremendously enthusiastic reception.

The story is good. The acting is splendid. It's a picture that will run in many a first run house. Incidentally it has a hook-up with the Elks Lodge. That means much publicity. And of the best kind.

Conway Tearle enlists the immediate sympathy of the audience. In his fight to the death with the drug ring. Margaret Morris, the leading lady, gives a finished performance as the enterprising newspaper lady. She handles a difficult part admirably.

Frankie Darrow proves himself the equal or superior of any youngster in pictures today. He is outstanding. Write on your cuff that there is a future star in the making.

Rex Lease as the older brother, rises to undreamed of heights in dramatic acting. It's a brother love story. That will thrill. That will bring sobs. And withal plenty of laughter. It's sure fire from the audience viewpoint.

It simply means that F. B. O. has scored again. And scored in unmistakeable fashion. Give them credit.

—"Mac" in Ex. Daily Review.

with
Margaret Morris
Rex Lease
and
Frankie Darro

A
RALPH INCE PRODUCTION

Presented by JOSEPH P. KENNEDY